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Vol. 5

No. 2

NAVAHO MYTHS, PRAYERS AND SONGS
WITH
TEXTS AND TRANSLATIONS

BY
WASHINGTON MATTHEWS

EDITED BY
P. E. GODDARD

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TEXTS AND TRANSLATIONS*

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WASHINGTON MATTHEWS.

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PLINY EARLE GODDARD.

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ALPHABET.

The characters used in this work, in spelling Navaho words, are given below, with the value assigned to each character.

VOWELS.

a has the sound of English a in father.

ă has the sound of English a in hat.

ą has the sound of English a in what.

e has the sound of English e in they. In some connections it varies to the sound of English e in their.

ě has the sound of English e in then.

i has the sound of English i in marine.

ĩ has the sound of English i in tin.

o has the sound of English o in bone.

u has the sound of English u in rude.

ai unmarked, or accented on the i (aí), is a diphthong having the sound of English i in bind. When it is accented on the a (ái), or has a diaeresis (aĩ), it is pronounced as two vowels.

ow has the sound of English ow in how. It is heard mostly in meaningless syllables.

A vowel followed by an inverted comma (´) is aspirated, or pronounced with a peculiar force which cannot be well represented by adding the letter h.

CONSONANTS.

b has the sound of English *b* in *bat*.

d has the sound of English *d* in *day*.

d represents a strongly aspirated dental sonant. It is often interchanged with *d*.

g has the sound of English *g* in *go*, or, in some connections, the sound of English *g* in *gay*.

g has a sound unknown in English. It is the velar *g*, like the Arabic *ghain*, or the Dakota *g*.

h has the sound of English *h* in *hat*.

h has the sound of German *ch* in *machen*. It is sometimes interchanged with *h*.

k has usually the sound of English *k* in *koran*; but sometimes the sound of English *k* in *king*.

l has the sound of English *l* in *lay*.

l has a sound unknown in English. It is an aspirated surd *l*, made with the side rather than with the tip of the tongue. It is often interchanged with *l*.

m has the sound of English *m* in *man*.

n has the sound of English *n* in *name*.

n has the effect of French *n* in *bon*. It has no equivalent in English.

s has the sound of English *s* in *sand*.

s has the sound of English *sh* in *shad*. It is often interchanged with *s*.

t has the sound of English *t* in *tan*.

t represents a strongly aspirated dental surd. It is often interchanged with *t*.

w has the sound of English *w* in *war*.

y has the sound of English *y* in *yarn*.

z has the sound of English *z* in *zone*.

z has the sound of English *z* in *azure*. It is often interchanged with *z*.

e, *f*, *j*, *p*, *q*, *v*, and *x* are not used. The sound of English *ch* in *chance* is represented by *ts*; that of English *j* in *jug* by *dz*.

EDITOR'S NOTE.

In the latter part of the year 1902 the late Dr. Washington Matthews entered into an arrangement with the Department of Anthropology of the University of California, through its head, Professor F. W. Putnam, in accordance with which he was to devote the remainder of his life to the preparation of a large amount of unpublished material which he had accumulated during the many years of active life among the North American Indians. In accordance with the agreement, this material was received by the Department of Anthropology shortly after the lamented close of Dr. Matthews' life.

It was the good fortune of the editor to spend some days in Dr. Matthews' company during the autumn of 1903, when plans were formed for the completion and publication of certain material. The texts of a number of prayers and songs, for the most part connected with the ceremony of the Night Chant, had been recorded hastily, and required the aid of a Navaho to bring them into proper condition for publication. Since Dr. Matthews' health would not permit of a trip to the Navaho country and his increasing deafness rendered the acquisition of information from native sources difficult, the editor undertook the work of revision. The first trip made in 1904 to the Navaho country was unsuccessful because of the serious illness of Hatali Natloi, the priest from whom the texts had been originally obtained. A second trip during January of the present year resulted in the accomplishment of the task, but alas! too late for the completed work to pass under the critical hand of its author. The editor must therefore assume the responsibility for the addition of certain lines to the texts, for the substitution of certain words made at the dictation of Hatali Natloi, for the alteration of the orthography of a few Navaho words, and for the choice, here and there, of one of the two possible renderings suggested by the author. It is needless to say that the free translations are the unimprovable work of the author.

Berkeley, Cal., April 14, 1906.

A TALE OF KININAÉKAI:¹ ACCOUNTING FOR THE
ORIGIN OF CERTAIN PRAYERS AND SONGS OF
THE NIGHT CHANT.

INTRODUCTION.

In my work entitled "The Night Chant, A Navaho Ceremony,"² I give translations of four myths (or, more properly, of three myths and a variant) that belong to the ceremony described. These may be called the great or fundamental myths of the ceremony; but, in addition, there is a great number of minor myths, accounting for the origin of certain minor rites, and of different groups of songs of sequence and other matters. We may never reasonably hope for the collection and translation of all these myths.

The following tale accounts for the origin of one of these groups of songs, namely the *Tsénitsihogan* Bigí'n or songs of the Red Rock House, and perhaps for the origin of some of the ritual observances.

In "The Night Chant" I say, when describing the rites of the second day: "When the party returns to the medicine lodge, the patient sits in the west, for he has still further treatment to undergo. * * * The chanter applies pollen to the essential parts of the patient, puts some in his or her mouth, takes a pinch of it on his own tongue, and applies a little of it to the top of his own head. These applications of pollen are all timed to coincide with certain words of the accompanying song." Song F that follows is what may be called a pollen song, for it is sung when pollen is applied. I explain, in notes, where and when different applications of pollen are made as the singing progresses. I cannot say if there are other pollen songs; but probably there are.

¹ Kininaékai is White House in Chelly Cañon, Arizona.

² Mem. Am. Mus. Nat. Hist., Vol. 6.

THE LEGEND.

In the ancient days, there were four songs which you had to sing if you would enter the White House.³ The first was sung when you were ascending the cliff; the second, when you entered the first doorway; the third, when you walked around inside the house; and the fourth, when you were prepared to leave. You climbed up from the ground to the house on a rainbow. All this was in the old days. You cannot climb that way now. In those days, *Hayolkál Askí*, Dawn Boy, went there on a rainbow.

In the ancient days, there lived in this house a chief of the house. There were four rooms and four doors, and there were sentinels at each door. At the first door there were two big lightnings, one on each side; at the second door there were two bears; at the third door there were two red-headed snakes, which could charm you from afar, before you got near them; and at the fourth door there were two rattlesnakes.

Of course few people ever visited the place, for if the visitor were not a holy one some of these sentinels would surely kill him. They were vigilant. The chief of the house and his subordinates had these songs, by the power of which they could enter and quiet the sentinels, who always showed signs of anger when any one approached them.

Dawn Boy got leave from *Hastséyalti*⁴ to go to White House. *Hastséyalti* instructed him how to get there, taught him the prayers and songs he must know, and told him what sacrifices he must make. These must include fragments of turquoise, white shell, haliotis, and cannel-coal, besides *destsí* corn-pollen and larkspur pollen, and were to be tied up in different bags before he started. "When you get into the plain, as far off as the people of White House can see you, begin to sing one of these songs and a rainbow will form on which you may walk," said *Hastséyalti*.

Dawn Boy then set forth on his journey. When he got to *Dzildanistíni*, or Reclining Mountain, he got his first view of the White House, and there he began to sing. Reclining Mountain is,

³ For a description of White House see *The Night Chant*, p. 89.

⁴ Perhaps I should say *a Hastséyalti*, for there are many. This may have been the special *Hastseyalti* of Red Rock House. Compare *The Night Chant*, p. 9, and *Navaho Legends*, Mem. of Am. Folk-Lore Society, Vol. 5, p. 224.

today, far from White House; you cannot see one place from the other; but in the ancient days the world was smaller than it is now, and the people of whom I speak were holy ones. When he had finished the song a rainbow appeared, as *Hastséyalti* had promised, spanning the land from Reclining Mountain to White House. As he walked on the rainbow, a great wind began to blow, raising a dust that blinded the sentinels at White House and prevented them from seeing Dawn Boy when he entered.

There was a black kethawn⁵ at each side of the door and a curtain hung in the doorway. When he entered the house, he walked on a trail of daylight and he sprinkled pollen on the trail. The people within became aware of the presence of a stranger and looked up. *Hastséyalti* and *Hastséhogan*, the Talking God and the House God, who were the chief gods there, looked angrily at him, and one said: "Who is this stranger that enters our house unbidden? Is he one of the People on the Earth?⁶ Such have never dared to enter this place before." Dawn Boy replied: "It is not for nothing that I come here. See! I have brought gifts for you. I hope to find friends here." Then he showed the precious things he had brought and sang this song:

SONG A. (Free translation.)

1. Where my kindred dwell, there I wander.
2. Child of the White Corn am I, there I wander.
3. The Red Rock House, there I wander.
4. Where dark kethawns are at the doorway, there I wander.
5. With the pollen of dawn upon my trail. There I wander.
6. At the yuni, the striped cotton hangs with pollen. There I wander.
7. Going around with it. There I wander.
8. Taking another, I depart with it. With it I wander.
9. In the house of long life, there I wander.
10. In the house of happiness, there I wander.
11. Beauty before me, with it I wander.
12. Beauty behind me, with it I wander.

⁵ Kethawns are small sticks or cigarettes used by Navahoes as sacrifices to the gods. Consult *The Night Chant*, p. 36, and *Navaho Legends*, p. 42.

⁶ *Ni' nahóká dine'* or People on the Earth is a name applied to all Indians, as distinguished from white men, and from holy people or deities

13. Beauty below me, with it I wander.
14. Beauty above me, with it I wander.
15. Beauty all around me, with it I wander.
16. In old age traveling, with it I wander.
17. On the beautiful trail I am,⁷ with it I wander.

Then he gave them the sacred things he had brought with him, and *Hastséyalti* said it was well, that he was welcome to remain, and they asked him what he wanted. "I want many things," he replied. "I have brought you pieces of precious stones and shells; these I wish wrought into beads and strung into ornaments, like those I see hanging abundantly on your walls. I wish domestic animals of all kinds, corn of all kinds, and plants of all kinds. I wish good and beautiful black clouds, good and beautiful thunder storms, good and beautiful gentle showers, and good and beautiful black fogs."

The chiefs thanked him for his gifts, and asked him whose song it was that enabled him to come to White House,—who it was that taught it to him. But he had been warned by his informant not to reveal this, so he answered: "No one told me; I composed my songs myself. They are my own songs." "What is your name?" they asked. "I am *Hayólkál Askí*, Dawn Boy," he replied. "It is well," said the holy ones. "Since you know our songs you are welcome to come here; but rarely does any one visit us, for there are but two outside of our dwelling who know our songs. One is *Hastséyalti* of *Tsé'intyel*,⁸ in this cañon, and the other is *Hastséyalti* of *Tse'yahódilyil*⁹ in *Tse'gíhe*.¹⁰

Then *Hastséhogan* sent for a sacred buckskin, and one son and one daughter of each of the two gods, *Hastséyalti* and *Hastséhogan* spread the skin for Dawn Boy to stand on. Thus do we now, as the gods did then.¹¹ As he stood, *Hastséhogan* taught Dawn Boy the White House prayer, as follows:

⁷ Lines 16 and 17, which end so many Navaho songs, are essentially a prayer for a happy old age.

⁸ See *The Night Chant*, p. 311, and pl. V, fig. D.

⁹ See *The Night Chant*, p. 171.

¹⁰ See *The Night Chant*, p. 307; *Navaho Legends*, p. 238.

¹¹ Thus says the story, but this part of the ceremony is usually omitted of late, because sacred buckskins are so hard to get. Information as to sacred buckskins will be found in *Navaho Legends*, p. 24.

PRAYER No. 1. (Free translation.)

I.

1. In Kininaékai.¹²
2. In the house made of dawn.
3. In the story made of dawn.
4. On the trail of dawn.
5. O, Talking God!
6. His feet, my feet, restore (or heal).
7. His limbs, my limbs, restore.
8. His body, my body, restore.
9. His mind, my mind, restore.
10. His voice, my voice, restore.
11. His plumes, my plumes, restore.
12. With beauty before him, with beauty before me.
13. With beauty behind him, with beauty behind me.
14. With beauty above him, with beauty above me.
15. With beauty below him, with beauty below me.
16. With beauty around him, with beauty around me.
17. With pollen beautiful in his voice, with pollen beautiful
in my voice.
18. It is finished in beauty.
19. It is finished in beauty.

II.

2. In the house of evening light.
3. From the story made of evening light.
4. On the trail of evening light.
5. O, House God!

(The rest as in I, except that lines 12 and 13 are transposed.)

¹² The upper story of White House is painted white; the lower story is the natural yellow of yellow sandstone. The Navahoes do not think this the result of a mere whim, but that it is intentional and symbolic. White is the color of the east in Navaho symbolism, and they suppose the upper story was sacred to *Hastséyalti*, or Talking God, who was a god of dawn and of the east. Yellow is the symbolic color of the west, and they suppose the lower story belonged to *Hastséhogan*, or House God, who was a god of the west and of the evening twilight.

III.

5. O, White Corn Boy!
(The rest as in I.)

IV.

5. O, Yellow Corn Girl!
(The rest as in II.)

V.

5. O, Pollen Boy!
(The rest as in I.)

VI.

5. O, Grasshopper Girl!
(The rest as in II, with "It is finished in beauty" four times.)

When they had done, *Hastséhogan* said: "You have learned the prayer well; you have said it properly and you have done right in all things. Now you shall have what you want." They gave him good and beautiful soft goods of all kinds, all kinds of good and beautiful domestic animals, wild animals, corn of all colors, black clouds, black mists, male rains, female rains, lightning, plants, and pollen.

After he had said the six prayers (or six parts of a prayer) as he had been taught, he prayed in his mind that on his homeward journey he might have good pollen above him, below him, before him, behind him, and all around him; that he might have good pollen in his voice. The holy ones said: "We promise you all this. Now you may go."

As he started he began to sing this song:

SONG B. (Free translation.)

1. To the house of my kindred, there I return.
2. Child of the yellow corn am I.
3. To the Red Rock House, there I return.
4. Where the blue kethawns are by the doorway, there I return.
5. The pollen of evening light on my trail, there I return.

6. At the yuni¹³ the haliotis shell hangs with the pollen, there I return.
7. Going around, with it I return.
8. Taking another, I walk out with it. With it I return.
9. To the house of old age, up there I return.
10. To the house of happiness, up there I return.
11. Beauty behind me, with it I return.
12. Beauty before me, with it I return.
13. Beauty above me, with it I return.
14. Beauty below me, with it I return.
15. Beauty all around me, with it I return.
16. Now in old age wandering, I return.
17. Now on the trail of beauty, I am. There I return.

He continued to sing this until he got about 400 paces from White House, when he crossed a hill and began to sing the following song:

SONG C. (Free translation.)

I.

Held in my hand. (Four times. Prelude.)

1. Now with it Dawn Boy am I. Held in my hand.
2. Of Red Rock House. Held in my hand.
3. From the doorway with dark kethawns. Held in my hand.
4. With pollen of dawn for a trail thence. Held in my hand.
5. At the yuni, the striped cotton hangs with the pollen. Held in my hand.
8. Going around with it. Held in my hand.
9. Taking another, I walk out with it. Held in my hand.
10. I walk home with it. Held in my hand.
11. I arrive home with it. Held in my hand.
12. I sit down with it. Held in my hand.
13. With beauty before me. Held in my hand.
14. With beauty behind me. Held in my hand.

¹³ Yuni is the place of honor reserved for guests and the head of the house behind the fire opposite the door.

15. With beauty above me. Held in my hand.
16. With beauty below me. Held in my hand.
17. With beauty all around me. Held in my hand.
18. Now in old age wandering. Held in my hand.
19. Now on the trail of beauty. Held in my hand.

II.

3. From the doorway with the blue kethawns. Held in my hand.
4. With pollen of evening for a trail thence. Held in my hand.
5. At the yuni, the haliotis shell hangs with pollen. Held in my hand.

(The rest as in I, except that 14 and 15 and also 16 and 17 change places.)

By the time he had finished this song he was back at Dzildanistini, whence he started on his quest and from which he could see Depéntsá and the hills around Tse'gíhi. Then he began to think about his home, and he sang another song.

SONG D. (Free translation.)

There it looms up, it looms up, it looms up, it looms up. (Prelude.)

1. The mountain of emergence looms up.
2. The mountain of dawn looms up.
3. The mountain of white corn looms up.
4. The mountain of all soft goods looms up.
5. The mountain of rain looms up.
6. The mountain of pollen looms up.
7. The mountain of grasshoppers looms up.
8. The field of my kindred looms up.

He thought it was yet a long way to his home, so he sat down to eat some food he had brought with him. Then he sang another song, one of the Bezínyasin or Food Songs, as follows:

SONG E. (Free translation.)

Ína hwié! my child, I am about to eat. (Three times. Prelude.)

1. Now *Hastséyalti*. His food I am about to eat.
2. The pollen of dawn. His food I am about to eat.
3. Much soft goods. His food I am about to eat.
4. Abundant hard goods. His food I am about to eat.
5. Beauty lying before him. His food I am about to eat.
6. Beauty lying behind him. His food I am about to eat.
7. Beauty lying above him. His food I am about to eat.
8. Beauty lying below him. His food I am about to eat.
9. Beauty all around him. His food I am about to eat.
10. In old age wandering. I am about to eat.
11. On the trail of beauty. I am about to eat.

Ína hwié! my child. I am about to eat. Kolagane. (Finale.)

When he had finished his meal, he sang another of the *Bezín-yasin*, a song sung in these days when pollen was administered in the rites.

SONG F. (Free translation.)

Ína hwié! my grandchild, I have eaten. (Three times. Prelude.)

1. *Hastséhogan*. His food I have eaten.
2. The pollen of evening. His food I have eaten.
3. Much soft goods. His food I have eaten.
4. Abundant hard goods. His food I have eaten.
5. Beauty lying behind him. His food I have eaten.
6. Beauty lying before him. His food I have eaten.
7. Beauty lying above him. His food I have eaten.
8. Beauty lying below him. His food I have eaten.
9. Beauty lying all around him. His food I have eaten.
10. In old age wandering. I have eaten.
11. On the trail of beauty. I have eaten.

Ína hwié! my grandchild. I have eaten. Kolagane. (Finale.)

Dawn Boy now crossed a valley to Tse'gíhi, and as he crossed it he sang another song the burden of which was "Hozógo nasá, in a beautiful manner I walk."

When he got to the edge of the cañon he looked across it, and there he saw his mother, his father, his sisters, his brothers, and

all his relations. They espied him from afar at the same time, and they said: "Hither comes our elder brother. Hither comes our younger brother," etc., and *Hastséyalti*, who first taught him the songs and sent him forth on his journey, said: "Sitsówe nada', my grandson has returned home." Then his father, who had gone inside to spread a sacred buckskin for him, came out again.

Dawn Boy sang a song when he was at the door of the house, the burden of which was, "*Sagán si níya*, I approach my home," and after he entered he sang "*Sagán si nidá*, in my house I sit down."

Hastséyalti entered the house after him, and then all the neighbors crowded in and sat down. The old man and the old woman said: "My son, tell us your story;" and *Hastséyalti* said: "Tell us the story of the holy place you visited, where no stranger ever dared to venture before." Dawn Boy bade them sing a song and promised when they were done singing he would tell his story. The father then sang a song the burden of which was "*Diiá ti sīlnaholne se*, this person will tell me a story."

When the song was finished, Dawn Boy said: "My grandfather, my mother, my father (etc.), what you said was true. It was in truth a holy place that I visited. I did not at first believe that it was such; but now I know that it is." Then he related all his adventures as they have been already told.

After he had related his story, they made preparations to have a ceremony for him. They made him stand on a sacred buckskin, even as the people of White House had done. As he stood on the footprints, drawn in pollen, he said this prayer:

PRAYER No. 2. (Free translation.)

1. Dawn Boy am I, I say.
2. Soft goods of all kinds, my moccasins, I say.
3. Soft goods of all kinds, my leggins, I say.
4. Soft goods of all kinds, my shirt, I say.
5. Soft goods of all kinds, my mind, I say.
6. Soft goods of all kinds, my voice, I say.
7. Soft goods of all kinds, my plumes, I say.
8. Soft goods of all kinds, hanging above me, I say.

9. Hard goods of all kinds, hanging above me, I say.
10. Horses¹⁴ of all kinds, hanging above me, I say.
11. Sheep¹⁴ of all kinds, hanging above me, I say.
12. White corn, hanging above me, I say.
13. Yellow corn, hanging above me, I say.
14. Corn of all kinds, hanging above me, I say.
15. Plants of all kinds, hanging above me, I say.
16. Dark clouds, good and beautiful, hanging above me, I say.
17. Male rain,¹⁵ good and beautiful, hanging above me, I say.
18. Dark mist, good and beautiful, hanging above me, I say.
19. Female rain,¹⁵ good and beautiful, hanging above me, I say.
20. Lightning, good and beautiful, hanging above me, I say.
21. Rainbows, good and beautiful, hanging above me, I say.
22. Pollen, good and beautiful, hanging above me, I say.
23. Grasshoppers, good and beautiful, hanging above me, I say.
24. Before me beautiful, I go home, I say.
25. Behind me beautiful, I go home, I say.
26. Above me beautiful, I go home, I say.
27. Below me beautiful, I go home, I say.
28. All around me beautiful, I go home, I say.
29. In old age wandering, I am, I go home, I say.
30. On the trail of beauty, I am.
31. In a beautiful manner, I am.
32. It is finished in beauty.
33. It is finished in beauty.
34. It is finished in beauty.
35. It is finished in beauty.

The ceremonies performed were some of those which now occur in the rites of the Night Chant, on the last morning when the great nocturnal dance is finished.

¹⁴ Lines 10 and 11 of Prayer appear to be modern growths, even if the whole cultus and myth is not modern. Yet something may be said to the contrary. The word which I translate horses (*Lin*) refers also to any sort of a pet or domestic animal, and the word for sheep (*Debé*) originally meant the wild Rocky Mountain sheep or bighorn. It is now employed to designate the domestic sheep, while the bighorn is now called *tsé'ta debé* or sheep-among-rocks.

¹⁵ Male rain (*ní'tsa baká*) means a shower accompanied by thunder and lightning. Female rain (*ní'tsa baád*) means a shower without electric display. See *The Night Chant*, p. 6.

TEXT AND INTERLINEAR TRANSLATION.

SONG A.

1. *Síké* *holó* *ládĭn* *nasá* *ga*¹⁶
 My where are there I wander.
 kindred
2. *Síké* *holó* *ládĭn* *nasá* *woya*¹⁶
 My where are there I wander.
 kindred
3. *Síké* *holó* *ládĭn* *nasá* *ga*
 My where are there I wander.
 kindred
4. *Síké* *holó* *ládĭn* *nasá* *woya*
 My where are there I wander.
 kindred
5. *Nadán/kai* *biyáze* *si* *nĭsli'n* *yégo*¹⁶ *nasá woyen*¹⁶
 White corn its son I am, I wander.
6. *Tsénitsehogan* *ládĭn* *nasá*
 Red Rock House there I wander.
7. *Ketáni* *dĭly'ĭl* *danadĭnla'* *ládĭn* *nasá* *woyen*
 Kethawn dark¹⁷ hangs down there I wander.
8. *Hayólkál* *íye*¹⁶ *taditdi'n* *íye* *bĭl* *bikeétin* *ládĭn*
 Dawn pollen with its trail there
nasá *woyen*
 I wander.
9. *Yúnigo* *nídeká* *bikénadeskaiye* *taditdi'nye* *bĭl*
 Behind the cotton with strips on a white pollen with
 fire fabric ground
- dasilá* *ládĭn* *nasá* *woyen*
 hanging there I wander.
10. *Baaíya* *yégo* *nasá* *woyen*
 I have them I wander.
11. *Tanalágola* *nayuné'* *bĭl* *tsenánĕstsa* *yégo*
 A second thing from within with it I went out
- nasá* *woyen*
 I wander.
12. *Sáan* *hogán* *ládĭn* *nasá* *woyen*
 Old age house there I wander.
13. *Hozó* *hogán* *ládĭn* *nasá* *woyen*
 Happiness house there I wander.
14. *Sĭtsĭ'dze* *hozó* *yégo* *nasá* *woyen*
 Before me happily I wander.

¹⁶ Meaningless.¹⁷ A black snake guards the door.

15. *Síkéde* *hozó* *yégo* *nasá* *woyen*
 Behind me happily I wander.
16. *Siya'gi* *hozó* *yégo* *nasá* *woyen*
 Beneath me happily I wander.
17. *Šíkí'ge* *hozó* *yégo* *nasá* *woyen*
 Above me happily I wander.
18. *Šínáde* *dáaltso* *hozóne* *yégo* *nasá* *woyen*
 Around me all happily I wander.
19. *Kąt* *sáan* *nagaí* *kąt* *bíké* *hozó* *si* *níšlínne*
 Now old age traveling now its trail happily I become
yégo *nasá* *woyen*
 I wander.

PRAYER No. 1.

I.

1. *Kininaekaígi*
 House of horizontal white in.
2. *Hayolkál* *behogángi*
 Dawn house made of, in.
3. *Hayolkál* *bedahonikági*
 Dawn having its foundation of, in.
4. *Hayolkál* *bekeétin*
 Dawn its trail marked with.
5. *Hastséyalti*
 O, Talking God!
6. *Bíké* *síké* *naslín*
 His feet, my feet have become.
7. *Bítsát* *sítsát* *naslín*
 His limbs, my limbs have become.
8. *Bítsí's* *sítsí's* *naslín*
 His body, my body has become.
9. *Bí'ni* *sí'ni* *naslín*
 His mind, my mind has become.
10. *Bíne* *síne* *naslín*
 His voice, my voice has become.
11. *Béitsos* *séitsos* *naslín*
 His plumes, my plumes have become.
12. *Bebítsí'dze* *hozóni* *besítsí'dze* *hozó*
 With before him beautiful, with before me beautiful.
13. *Bebíkéde* *hozóni* *besiyakéde* *hozó*
 With behind beautiful, with behind me beautiful.
 him

- | | | | | | |
|--|---|-------------------------------------|---------------------------|---------------------------------------|--|
| 14. <i>Bebiyá</i>
With below
him | <i>hozóni</i>
beautiful, | <i>besiyá</i>
with below
me | <i>hozó</i>
beautiful. | | |
| 15. <i>Bebíkígi</i>
With above
him | <i>hozóni</i>
beautiful, | <i>besíkígi</i>
with above
me | <i>hozó</i>
beautiful. | | |
| 16. <i>Bebíná</i>
With around
him | <i>hozóni</i>
beautiful, | <i>besíná</i>
with around
me | <i>hozó</i>
beautiful. | | |
| 17. <i>Tadítáin</i>
Pollen | <i>bebízáhago</i>
with in his voice | <i>hozódi</i>
beautiful, | <i>ai</i>
that | <i>besízáhago</i>
with in my voice | |
| | <i>hozó</i>
beautiful | <i>nasí'slin</i>
I become. | | | |
| 18. <i>Hozó</i>
In beauty | <i>nahastlín</i>
again it is finished. | | | | |
| 19. <i>Hozó</i>
In beauty | <i>nahastlín</i>
again it is finished. | | | | |

II.

1. *Kininaekáigi*
House of horizontal white in.
2. *Nahotsói* *behogángi*
Horizontal house made of in.
yellow
3. *Nahotsói* *bedahonikáigi*
Horizontal having its
yellow foundation of in.
4. *Nahotsói* *bekeétin*
Horizontal its trail
yellow marked with
5. *Hastséhogan*
O, House God!

(The rest as in part I, except that lines 12 and 13 are transposed.)

III.

1. *Kininaekáigi*
House of horizontal
white in.
2. *Hayólkál* *behogángi*
Dawn house made of in.
3. *Hayólkál* *bedahonikáigi*
Dawn having its foundation of in.
4. *Hayólkál* *bekeétin*
Dawn its trail marked with.
5. *Nadánlkai* *Askí*
O, White Boy!
Corn

(The rest as in part I.)

IV.

1. *Kininaekaígi*
House of horizontal
white in.
2. *Nahotsói* *behogángi*
Horizontal house made of in.
yellow
3. *Nahotsói* *bedahonikági*
Horizontal having its foundation of in
yellow
4. *Nahotsói* *bekeétin*
Horizontal its trail marked with.
yellow
5. *Nadánltsoi* *Atét*
O, Yellow Girl!
Corn

(The rest as in part II.)

V.

1. *Kininaekaígi*
House of horizontal
white in.
2. *Hayokál* *behogángi*
Dawn house made of, in.
3. *Hayokál* *bedahonikági*
Dawn having its foundation of, in
4. *Hayokál* *bekeétin*
Dawn its trail marked with.
5. *Tadítín* *Askí*
O, Pollen Boy!

(The rest as in part I.)

VI.

1. *Kininaekaígi*
House of horizontal
white, in.
2. *Nahotsói* *behogángi*
Horizontal house made of, in.
yellow
3. *Nahotsói* *bedahonikági*
Horizontal having its foundation of, in.
yellow
4. *Nahotsói* *bekeétin*
Horizontal its trail marked with.
yellow
5. *Aníltani* *Atét*
O, Grasshopper Girl!

(The rest as in part II, with "*Hozo nahastlín*" repeated four times.)

SONG B.

1. *Síké* *bogán* *ládín* *nasdás*
My kindred their house there I return.
2. *Síké* *bogán* *ládín* *nasdá* *gose*¹⁸
My kindred their house there I return.
3. *Síké* *bogán* *ládín* *nasdás*
My kindred their house there I return.
4. *Síké* *bogán* *ládín* *nasdá* *gose*
My kindred their house there I return.
5. *Nadánltsoi* *biyáze* *si* *níslín* *yégo* *nasdás*
Yellow corn his child I am I return.
6. *Tsénitsehogan* *ládín* *nasdá* *gose*
Red Rock House there I return.
7. *Ketáni* *dolí'zi* *danadínlá* *ládín* *nasdá* *gose*
Kethawn blue hangs down there I return.
8. *Nahotsói* *tadítđín* *bíl* *bekeétin* *ládín* *nasdóse*¹⁹
Evening light pollen with its trail marked there I return.
9. *Yúnigo* *hadáte* *tadítđín* *bíl* *dasilá'* *ládín* *nasdóse*
Behind the haliotis pollen with hanging there I return.
fire.
10. *Baaiya* *yégo* *nasdóse*
Having them I return.
11. *Tanalágole* *nayoné'* *bíl* *tsénánětsa* *yégo* *nasdóse*
A second thing from within with it I went out I return.
12. *Sáan* *hogán* *ládín* *nasdóse*
Old age house there I return.
13. *Hozó* *hogán* *ládín* *nasdóse*
Happiness house there I return.
14. *Síkéde* *hozóni* *yégo* *nasdóse*
Behind me happily I return.
15. *Sítsí'dze* *hozóni* *yégo* *nasdóse*
Before me happily I return.
16. *Siyáge* *hozóni* *yégo* *nasdóse*
Beneath me happily I return.
17. *Síkígi* *hozóni* *yégo* *nasdóse*
Above me happily I return.
18. *Sínáde* *daáltso* *hozóni* *ládín* *nasdóse*
Around me all happily I return.
19. *Kat* *sáan* *nagái* *kat* *bíké* *hozóni* *si*
Now old age traveling now its trail happily I
níslín *ládín* *nasdóse*
become there I return.

(Followed by a refrain of meaningless words.)

¹⁸ Meaningless.

¹⁹ Unusual form, probably a contraction with a meaningless syllable.

SONG C.

PRELUDE.

Sílá sílá kělyá ananan. (Repeated four times.)
My hand my hand it lies in.

1. *Kaṭ bīl Hayoḱkáli Askí si nīslīn sílá kě'lya*
Now, with it Dawn boy I have become my hand they lie in.
2. *Tsénitsehogan ládīn sílá kě'lya*
Red Rock House there my hand they lie in.
3. *Keṭáni dīlyí'ł danadīnlá' ládīn sílá kě'lya*
Kethawn dark hangs down there my hand they lie in.
4. *Hayoḱkáli tadītdīn bīl bekeétin ládīn sílá kě'lya*
Dawn pollen with its trail marked there my hands they lie in.
5. *Yúnigo ndéka bīkénaděskaiye tadītdīn bīl dasilá'*
Behind the cotton fabric with stripes on a pollen with hanging
fire white ground
ládīn sílá kělyá
there my hands they lie in.
6. *Si baaiya yégo sílá kě'lya*
I having them my hands they lie in.
7. *Tanalágola nayúne' bīl tsénáněstsá sílá kě'lya*
A second thing from within with I went out my hands they lie in.
8. *Sáan hogán ládīn sílá kě'lya*
Old age house there my hands they lie in.
9. *Hozó hogán ládīn sílá kě'lya*
Happiness house there my hands they lie in.
10. *Si bīl nadīstsá' yégo sílá kě'lya*
I with set forth for home my hands they lie in.
11. *Si bīl nayěstá yégo sílá kě'lya*
I with go homeward my hands they lie in.
12. *Si bīl naněstsá' yégo sílá kě'lya*
I with reach home my hands they lie in.
13. *Si bīl naněsdá yégo sílá kě'lya*
I with I sit down my hands they lie in.
14. *Sītsí'dze hozógo yégo sílá kě'lya*
Before me happily my hands they lie in.
15. *Síkéde hozógo yégo sílá kě'lya*
Behind me happily my hands they lie in.
16. *Siyági hozógo yégo sílá kě'lya*
Beneath me happily my hands they lie in.
17. *Síkíge hozógo yégo sílá kě'lya*
Above me happily my hands they lie in.

10. Sáan nagaí bisté sadiñníł
Old age traveling his lunch cook for yourself.
11. Biké hozó bisté sadiñníł
His trail happily, his lunch cook for yourself.

REFRAIN.

I'na hwié siyázi sadiñníł olagáne²³
My child cook for yourself.

SONG F. POLLEN SONG.

PRELUDE.

I'na hwié sitsówe eena saanělyá'
My grandchild I have eaten.

1. *Hastséhogan* bisté saanělyá'
Hastséhogan his lunch, I have eaten.
2. *Nahotsói* bitaditdín bisté saanělyá'
Evening light its pollen, his lunch I have eaten.
3. *Yúdi* bidolyágo bisté saanělyá'
Soft goods abundant, his lunch I have eaten.
4. *Ntlíz* bidolyágo bisté saanělyá'
Hard goods abundant, his lunch I have eaten.
5. *Biké* nahozógo bisté saanělyá'
Behind him, happily, his lunch I have eaten.
6. *Bitsín* nahozógo bisté saanělyá'
Before him happily, his lunch I have eaten.
7. *Biyáge* nahozógo bisté saanělyá'
Below him happily, his lunch I have eaten.
8. *Bikíge* nahozógo bisté saanělyá'
Above him happily, his lunch I have eaten.
9. *Biná* nahozógo bisté saanělyá'
Around him happily, his lunch I have eaten.
10. *Sáan* nagaí bisté saanělyá'
Old age traveling, his lunch I have eaten.
11. *Biké* hozó bisté saanělyá'
His trail happily, his lunch I have eaten.

REFRAIN.

I'na hwié sitsówe saanělyá' kolagáne
My grandchild, I have eaten.

PRAYER No. 2.

- | | | | | |
|--------------------------------------|---------------------------------|--|---|--------------------------|
| 1. <i>Hayo/kál</i>
Dawn | <i>Aski'</i>
boy | <i>nĩsli'ngo</i> ²⁴
I am, | <i>adĩsni'</i>
I say, | |
| 2. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>síkégo</i>
my moccasins, | <i>adĩsni'</i>
I say. | |
| 3. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>sistlégo</i>
my leggins | <i>adĩsni'</i>
I say. | |
| 4. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>siégo</i>
my shlrt | <i>adĩsni'</i>
I say. | |
| 5. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>sĩnégo</i>
my mind, | <i>adĩsni'</i>
I say. | |
| 6. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>sĩnégo</i>
my voice, | <i>adĩsni'</i>
I say. | |
| 7. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>seetsósgo</i>
my plumes, | <i>adĩsni'</i>
I say. | |
| 8. <i>Yúdi</i>
Soft goods | <i>altasaí</i>
of all kinds, | <i>si</i> <i>dahazlágó</i>
me, they will come to, | <i>adĩsni'</i>
I say. | |
| 9. <i>Ntĩ'z</i>
Hard goods | <i>altasaí</i>
of all kinds | <i>si</i> <i>dahazlágó</i>
me, they will come to, | <i>adĩsni'</i>
I say. | |
| 10. <i>Lin</i>
Horses | <i>altasaí</i>
of all kinds | <i>si</i> <i>dahazlágó</i>
me they will come to, | <i>adĩsni'</i>
I say. | |
| 11. <i>Debé</i>
Sheep | <i>altasaí</i>
of all kinds | <i>si</i> <i>dahazlágó</i>
me they will come to, | <i>adĩsni'</i>
I say. | |
| 12. <i>Nadánlkai</i>
White corn | <i>si</i>
me | <i>dahazlágó</i>
it will come to, | <i>adĩsni'</i>
I say. | |
| 13. <i>Nadánltsoi</i>
Yellow corn | <i>si</i>
me | <i>dahazlágó</i>
it will come to, | <i>adĩsni'</i>
I say. | |
| 14. <i>Nadán</i>
Corn | <i>altasaí</i>
of all kinds, | <i>si</i> <i>dahazlágó</i>
me it will come to, | <i>adĩsni'</i>
I say. | |
| 15. <i>Nanisé</i>
Growing things | <i>altasaí</i>
of all kinds, | <i>si</i> <i>dahazlágó</i>
me they will come to, | <i>adĩsni'</i>
I say. | |
| 16. <i>Kos</i>
Clouds | <i>dĩly'ł</i>
dark | <i>yasóni</i>
beautiful, | <i>si</i> <i>dahazlágó</i>
me they will come to, | <i>adĩsni'</i>
I say. |
| 17. <i>Nĩtsabaká</i>
Male rain | <i>yasóni</i>
beautiful, | <i>si</i>
me | <i>dahazlágó</i>
it will come to, | <i>adĩsni'</i>
I say. |
| 18. <i>A'</i>
Cloud | <i>dĩly'ł</i>
dark | <i>yasóni</i>
beautiful, | <i>si</i> <i>dahazlágó</i>
me it will come to, | <i>adĩsni'</i>
I say. |
| 19. <i>Nĩtsabaád</i>
Female rain | <i>yasóni</i>
beautiful, | <i>si</i>
me | <i>dahazlágó</i>
it will come to, | <i>adĩsni'</i>
I say. |

20. *Atsĩniltł's* *yasóni* *si* *dahazlágo* *adĩsní'*
 Lightning beautiful, me it will come to, I say.
21. *Natsĩlĩt* *yasóni* *si* *dahazlágo* *adĩsní'*
 Rainbow beautiful, me it will come to, I say.
22. *Tadĩtdĩn* *yasóni* *si* *dahazlágo* *adĩsní'*
 Pollen beautiful, me it will come to, I say.
23. *Anĩltą'ni* *yasóni* *si* *dahazlágo* *adĩsní'*
 Grasshoppers beautiful, me it will come to, I say.
24. *Sĩtsĩ'dze* *hozógo* *naságo* *adĩsní'*
 Before me happily, I travel, I say.
25. *Sĩkéde* *hozógo* *naságo* *adĩsní'*
 Behind me happily, I travel, I say.
26. *Siyági* *hozógo* *naságo* *adĩsní'*
 Below me happily, I travel, I say.
27. *Sĩkígi* *hozógo* *naságo* *adĩsní'*
 Above me happily, I travel, I say.
28. *Sĩnáde* *daáltso* *hozógo* *naságo* *adĩsní'*
 Around me all happily, I travel, I say.
29. *Sáan* *nagaí* *nĩslíngo* *naságo* *adĩsní'*
 In old age wandering am I, I travel, I say.
30. *Biké* *hozógo* *nĩslíngo* *naságo* *adĩsní'*
 Its trail happily am I, I travel, I say.
31. *Hozógo* *naságo* *adĩsní'*
 Happily I travel, I say.
32. *Hozó* *nahastlín*
 Happily it is finished.
33. *Hozó* *nahastlín*
 Happily it is finished.
34. *Hozó* *nahastlín*
 Happily it is finished.
35. *Hozó* *nahastlín*
 Happily it is finished.

²⁴The suffix -go in all the words of this prayer has the force "of this sort" I am, my moccasins are, etc.

A PRAYER OF THE SECOND DAY OF THE NIGHT
CHANT.

(See The Night Chant, p. 81, par. 355.)

I.

1. From the base of the east.
2. From the base of the Pelado Peak.
3. From the house made of mirage,
4. From the story made of mirage,
5. From the doorway of rainbow,
6. The path out of which is the rainbow,
7. The rainbow passed out with me.
8. The rainbow raised up with me.
9. Through the middle of broad fields,
10. The rainbow returned with me.
11. To where my house is visible,
12. The rainbow returned with me.
13. To the roof of my house,
14. The rainbow returned with me.
15. To the entrance of my house,
16. The rainbow returned with me.
17. To just within my house,
18. The rainbow returned with me.
19. To my fireside,
20. The rainbow returned with me.
21. To the center of my house,
22. The rainbow returned with me.
23. At the fore part of my house with the dawn,
24. The Talking God sits with me.
25. The House God sits with me.
26. Pollen Boy sits with me.
27. Grasshopper Girl sits with me.
28. In beauty Estsánatlehi, my mother, for her I return.
29. Beautifully my fire to me is restored.

30. Beautifully my possessions are to me restored.
31. Beautifully my soft goods to me are restored.
32. Beautifully my hard goods to me are restored.
34. Beautifully my horses to me are restored.
34. Beautifully my sheep to me are restored.
35. Beautifully my old men to me are restored.
36. Beautifully my old women to me are restored.
37. Beautifully my young men to me are restored.
38. Beautifully my women to me are restored.
39. Beautifully my children to me are restored.
40. Beautifully my wife to me is restored.
41. Beautifully my chiefs to me are restored.
42. Beautifully my country to me is restored.
43. Beautifully my fields to me are restored.
44. Beautifully my house to me is restored.
45. Talking God sits with me.
46. House God sits with me.
47. Pollen Boy sits with me.
48. Grasshopper Girl sits with me.
49. Beautifully white corn to me is restored.
50. Beautifully yellow corn to me is restored.
51. Beautifully blue corn to me is restored.
52. Beautifully corn of all kinds to me is restored.
53. In beauty may I walk.
54. All day long may I walk.
55. Through the returning seasons may I walk.
56. (Translation uncertain.)
57. Beautifully will I possess again.
58. (Translation uncertain.)
59. Beautifully birds
60. Beautifully joyful birds
61. On the trail marked with pollen may I walk.
62. With grasshoppers about my feet may I walk.
63. With dew about my feet may I walk.
64. With beauty may I walk.
65. With beauty before me, may I walk.
66. With beauty behind me, may I walk.
67. With beauty above me, may I walk.

68. With beauty below me, may I walk.
69. With beauty all around me, may I walk.
70. In old age wandering on a trail of beauty, lively, may I walk.
71. In old age wandering on a trail of beauty, living again, may I walk.
72. It is finished in beauty.
73. It is finished in beauty.

II.

1. From the base of the south.
2. From the base of the San Mateo mountain.

(The rest as in Part I, except that 65 and 66 and also 67 and 68 are transposed.)

III.

1. From the base of the west.
2. From the base of the San Francisco mountain.

(The rest as in Part I.)

IV.

1. From the base of the north.
2. From the base of the San Juan mountains.

(The rest as in Part II; but "It is finished in beauty" is repeated four times.)

TEXT AND INTERLINEAR TRANSLATION.

I.

1. *Haá'* *biyáden*
The East from its base.
2. *Dzĩlnadzĩ'ni* *biyáden*
Pelado Peak from its base.
3. *Hadáhonige* *behogánden*
Mirage house made of from.
4. *Hadáhonige* *bedahonikáden*
Mirage having its foundation of from.
5. *Natsíłít* *dadĩnláden*
Rainbow the doorway from.

6. Natsíłt biké dzétin
Rainbow its trail the passage out.
7. Natsíłt sıltséindel
Rainbow with me it went out.
8. Natsíłt sıldáindidel
Rainbow with me it went higher.
9. Daiké hot'él ełnigi
Field broad in the middle
10. Natsíłt sılńáhindel
Rainbow with me it returned.
11. Sóhogan bitsíhastigi
My house from where it could be seen
12. Natsíłt sılńáhindel
Rainbow with me it returned.
13. Sóhogan sitkíge
My house its roof
14. Natsíłt sılńáhindel
Rainbow with me it returned.
15. Sóhogan dzeetín
My house the entrance
16. Natsíłt sılńáhindel
Rainbow with me it returned.
17. Sóhogan bahastláde
My house just inside
18. Natsíłt sılńáhindel
Rainbow with me it returned.
19. Sóhogan honışhá'de
My house the hearth
20. Natsíłt sılńáhindel
Rainbow with me it returned.
21. Sóhogan yahałnigě
My house the center
22. Natsíłt sılńáhindel
Rainbow with me it returned.
23. Hayołkál bėsóhogan ntsitłági
The dawn with my house fore part
24. Hastséyalti sılńaneské'
Talking God with me he sits.
25. Hastséhogan sılńaneské'
House God with me he sits.
26. Tadítđín Askí sılńaneské'
Pollen Boy with me he sits.

27. Anilṭa'ni Atét s̄l̄naneské'
Grasshopper Girl with me she sits.
28. Hozógo Estsánatlehi samá bananestsá
Happily Woman Who my mother for her I return.
Rejuvenates
29. Hozógo sókon s̄lnastl̄n
Happily my fire is restored to me.
30. Hozógo sinalyée s̄lnastl̄n
Happily my possessions are restored to me.
31. Hozógo soyúde s̄lnastl̄n
Happily my soft goods are restored to me.
32. Hozógo sintlíz s̄lnastl̄n
Happily my hard goods are restored to me.
33. Hozógo s̄lín s̄lnastl̄n
Happily my horses are restored to me.
34. Hozógo sidebé s̄lnastl̄n
Happily my sheep are restored to me.
35. Hozógo sahasúe s̄lnastl̄n
Happily my old men are restored to me.
36. Hozógo sizáni s̄lnastl̄n
Happily my old women are restored to me.
37. Hozógo sitsilké s̄lnastl̄n
Happily my young men are restored to me.
38. Hozógo sidzike s̄lnastl̄n
Happily my young women are restored to me.
39. Hozógo saltsíni s̄lnastl̄n
Happily my children are restored to me.
40. Hozógo b̄l̄hinisnání s̄lnastl̄n
Happily my wife are restored to me
(or husband)
41. Hozógo sinantái s̄lnastl̄n
Happily my chiefs are restored to me.
42. Hozógo sikéya s̄lnastl̄n
Happily my country is restored to me.
43. Hozógo sidaiké s̄lnastl̄n
Happily my fields are restored to me.
44. Hozógo sagán s̄lnastl̄n
Happily my house is restored to me.
45. Hastseyalti s̄l̄naneské'
Talking God with me he sits.
46. Hastsehogan s̄l̄naneské'
House God with me he sits.

47. *Tadītđín* Askí sīlmaneské'
Pollen Boy with me he sits.
48. *Aniltā'ni* Atét sīlmaneské'
Grasshopper Girl with me she sits.
49. *Hozógo* nadánlkai sīnastlín
Happily white corn is restored to me.
50. *Hozógo* nadánltsoi sīnastlín
Happily yellow corn is restored to me.
51. *Hozógo* nadándotlizi sīnastlín
Happily blue corn is restored to me.
52. *Hozógo* nadán altasái sīnastlín
Happily corn of all kinds is restored to me.
53. *Hozógo* nasádo
Happily may I walk.
54. *Daládjin (?)* nahatigo nasádo
All day long may I walk.
55. *Tasí* akenahotlédo nasádo
Thus becoming again may I walk.
56. *Hozógo* dalási nahádo
Happily
57. *Hozógo* ase nahotlédo
Happily I will get again.
58. *Hozógo* dasé ĩndĩntěso
Happily (?) (?)
59. *Hozógo* ayás indantáhi danditségo nasádo
Happily birds (?) (?) may I walk.
60. *Hozógo* ayás bahozóni danditségo nasádo
Happily birds joyful (?) may I walk.
61. *Tadītđín* bekeétin nasádo
Pollen its trail marked with may I walk.
62. *Aniltā'ni* bidesísigo nasádo
Grasshoppers about my feet may I walk.
63. *Dató* bidesísigo nasádo
Dew about my feet may I walk.
64. *Hozógo* nasádo
Happily may I walk.
65. *Sitsídze* hozógo nasádo
Me before happily may I walk.
toward
66. *Síkédze* hozógo nasádo
Me behind happily may I walk.
toward

67. *Siyádze* *hozógo* *nasádo*
 Me below happily may I walk.
 toward
68. *Sikí'dze* *hozógo* *nasádo*
 Me above happily may I walk.
 toward
69. *Síná* *taáltso* *hozógo* *nasádo*
 Me around all happily may I walk.
70. *Sáan* *nagai* *biké* *hozógo* *neslindo* *nasádo*
 Old age wandering its trail happily I will be may I walk.
71. *Sáan* *nagai* *biké* *hozógo* *nasístlingo* *nasádo*
 Old age wandering its trail happily again living may I walk.
72. *Hozó* *nahastlín*
 Happily it is restored.
73. *Hozó* *nahastlín*
 Happily it is restored.

II.

1. *Sadaá'* *biyáde*
 The south from its base,
2. *Tsódzíl* *biyáde*
 Mt. San Mateo from its base.

(The rest as in part I except that lines 65 and 66, and 67 and 68 are transposed.)

III.

1. *Iná'* *biyáde*
 The west from its base,
2. *Dokooslít* *biyáde*
 San Francisco Mt. from its base.

(The rest as in part I.)

IV.

1. *Náhokos* *biyáde*
 The north from its base
2. *Debéntsa* *biyáde*
 San Juan Mts. from its base

(The rest as in part II except that "*Hozó nahastlín*" is repeated four times.)

A PRAYER OF THE FOURTH DAY OF THE NIGHT
CHANT.

(See *The Night Chant*, p. 97, par. 426.)

I.

1. Tse' g'hi.
2. House made of the dawn.
3. House made of evening light.
4. House made of the dark cloud.
5. House made of male rain.
6. House made of dark mist.
7. House made of female rain.
8. House made of pollen.
9. House made of grasshoppers.
10. Dark cloud is at the door.
11. The trail out of it is dark cloud.
12. The zigzag lightning stands high up on it.
13. Male diety!
14. Your offering I make.
15. I have prepared a smoke for you.
16. Restore my feet for me.
17. Restore my legs for me.
18. Restore my body for me.
19. Restore my mind for me.
20. Restore my voice for me.
21. This very day take out your spell for me.
22. Your spell remove for me.
23. You have taken it away for me.
24. Far off it has gone.
25. Happily I recover.
26. Happily my interior becomes cool.
27. Happily I go forth.
28. My interior feeling cold, may I walk.
29. No longer sore, may I walk.

30. Impervious to pain, may I walk.
31. With lively feelings may I walk.
32. As it used to be long ago, may I walk.
33. Happily may I walk.
34. Happily with abundant dark clouds, may I walk.
35. Happily with abundant showers, may I walk.
36. Happily with abundant plants, may I walk.
37. Happily on a trail of pollen, may I walk.
38. Happily may I walk.
39. Being as it used to be long ago, may I walk.
40. May it be happy (or beautiful) before me.
41. May it be beautiful behind me.
42. May it be beautiful below me.
43. May it be beautiful above me.
44. May it be beautiful all around me.
45. In beauty it is finished.
46. In beauty it is finished.

II.

10. Dark mist is at the door.
11. The trail out of it is dark mist.
12. The male rain stands high upon it.

(With the exception of these lines and lines 40 and 41, which change places, the second part of the prayer is identical with the first. At the end it has "In beauty it is finished," repeated four times.)

TEXT AND INTERLINEAR TRANSLATION.

1. Tse'gíhi
Tse'gíhi
2. Hayoíkál behogán
Dawn house made of.
3. Nahotsoí behogán
Evening light house made of.
4. Kósdílyíl behogán
Dark cloud house made of.
5. Níłtsabaká behogán
Male rain house made of.

6. A'dilyil behogán
Dark fog house made of.
7. Nyltsabaád behogán
Female rain house made of.
8. Tadıtdín behogán
Pollen house made of.
9. Aniltani behogán
Grasshoppers house made of.
10. Kósdilyil dadínlá'
Dark cloud doorposts.
11. Kósdilyil bíké dzeétin
Dark cloud his road the exit.
12. Atsñitlis yíke dasizíni
Lightening on top standing up.
13. *Hastsébaka*
O, Male Divinity!
14. Nigél islá'
Your offering I make.
15. Nadíhila'
For you I have prepared.
16. Síké saádílil
My feet for me restore.
17. Sítsát saádílil
My legs for me restore.
18. Sítsís saádítlil
My body for me restore.
19. Sí'ni saádítlil
My mind for me restore.
20. Síné saádítlil
My voice for me restore.
21. Tádýsdzin naalíl sáhadilel
This very day your spell for me you will take out.
22. Naalíl sahanéinla'
Your spell for me is removed.
23. Sítsádze tahí'ndínlá'
Away from me you have taken it.
24. Nízágo nastlín
Far off it has gone.
25. Hozógo nadedisdál
Happily I will recover.

26. *Hozógo* *sítáha* *dínokél*
Happily my interior will be cool.
27. *Hozógo* *tsídísál*
Happily I shall go forth.
28. *Sítáha* *honezkázigo* *nasádo*
My interior being cool may I walk.
29. *Dosatéhigo* *nasádo*
No longer sore may I walk.
30. *Dosohodílnígo* *nasádo*
Impervious to pain may I walk.
31. *Saná'* *nislíngo* *nasádo*
My feelings being lively may I walk.
32. *Daalkída* *kitégo* *nasádo*
Long ago as it was may I walk.
33. *Hozógo* *kósdílyíl* *senahotlédo* *nasádo*
Happily clouds dark receiving again may I walk.
34. *Hozógo* *nasádo*
Happily may I walk.
35. *Hozógo* *sedahwiltíndo* *nasádo*
Happily having abundant showers may I walk.
36. *Hozógo* *nánise* *senahotlédo* *nasádo*
Happily growing plants receiving again may I walk.
37. *Hozógo* *tadítáín* *keheetíngo* *nasádo*
Happily pollen its trail may I walk.
38. *Hozógo* *nasádo*
Happily may I walk.
39. *Tasé* *alkídzi* *ahonílgo* *nasádo*
Thus as it used to be it having happened may I walk.
40. *Sítsídze* *hozódo*
Before me may it be happy.
41. *Síkéde* *hozódo*
Behind me may it be happy.
42. *Siyáde* *hozódo*
Below me may it be happy.
43. *Síkide* *hozódo*
Above me may it be happy.
44. *Síná* *taáltso* *hozódo*
Around me all may it be happy.
45. *Hozó* *nahastlín*
Happily it is restored.
46. *Hozó* *nahastlín*
Happily it is restored.

II.

- | | |
|-----------------|--------------------------|
| 10. A'dilyil | dadīnlá'. |
| dark fog | door posts. |
| 11. A'dilyil | biké dzeétin |
| Dark fog | its trail the exit. |
| 12. Nilt sabaká | yíke dasizíni. |
| Male rain | on top standing up. |

(The second part of the prayer is identical with the first part except that lines 40 and 41 change places and the lines given above take the places of the corresponding lines in part I. The concluding lines are said four times instead of twice.)

THE STORY OF BEKOTSIDI.

Békotsīdi and Sun Bearer (Tsínihanoai) made all the animals while they were sitting together in the same room,—Békotsīdi in the north, Tsínihanoai in the south. While the former was making a horse, the latter was making an antelope, and this is why the antelope is so much like a horse. It has a mane and no small back toes as the deer has.

Both of the gods sang while they were at work, and this was the song that Békotsīdi sang to bless all that he was making. It was the first song which he sang at this work.

1. Now Békotsīdi, that am I. For them I make.
2. Now child of Day Bearer am I. For them I make.
3. Now Day Bearer's beam of blue. For them I make.
4. Shines on my feet and your feet too. For them I make.
5. Horses of all kinds now increase. For them I make.
6. At my finger's tips and yours. For them I make.
7. Beasts of all kinds now increase. For them I make.
8. The bluebirds now increase. For them I make.
9. Soft goods of all kinds now increase. For them I make.
10. Now with the pollen they increase. For them I make.
11. Increasing now, they will last forever. For them I make.
12. In old age wandering on the trail of beauty. For them I make.
13. To form them fair, for them I labor. For them I make.

After he had made the animals, he sang another song the refrain of which is “*Kat hadzídila*’, now they are made.” As the animals began to breed, he sang another song appropriate to this, and when they were multiplying abundantly, he sang a fourth song, the burden of which was *Keanádildzīsi*, which means, they are multiplying.

While Day Bearer was making the horse and domestic sheep, *Békotsīdi* was making antelope and bighorn. While Day Bearer was making a goat, *Békotsīdi* was making a cow. While the former was making a deer, the latter was making an elk. Then Day Bearer began to make a mule and *Békotsīdi* began to make a donkey, and the former said: “I shall stop with this; I shall make no more.” But *Békotsīdi* said, “I shall continue my work.” Then he made the jack-rabbit, the small rabbit, the prairie-dog, the wood-rat, and many more animals.²⁵

No pictures were drawn of *Békotsīdi* and no one masquerades in his form. His appearance is not known.²⁶

Four songs and no more belong to this tale. If you want a fine horse, sing the second and third songs, say a prayer, and you will get the horse. In your prayer specify the color and kind of a horse you desire. It will come to you from the house of Day Bearer.

The name *Békotsīdi* signifies “He tries to catch it.” He got his name while he was out hunting. An indecent story is told to account for this.

The first iron-gray horse was made of turquoise, the first red (sorrel) horse of red stone (carnelian?), the first black horse of cannel coal, the first white horse of white shell, and the first piebald horse of haliotis shell. So horses are now, according to their color, called after the different substances of which the first horses were made. Thus the Navahoes speak of *dol’zi lin* (turquoise or gray horse), *bástsīli lin* (red stone or sorrel horse), *bászīni lin* (cannel coal or black horse), *yolkaí lin* (haliotis or spotted horse).

The hoofs of the first horse were made of *tse’hadáhonige*, or mirage stone, a stone on which paints are ground. Such stones

²⁵ *Hatáli Natlói* does not know in what order these small animals were made, and does not know if *Bekotsidi* made snakes and fish.

²⁶ *Hatáli Natlói* does not know where he lives; but thinks he dwells either in the sky or in *Estsánatlehi*’s house in the western ocean.

are added to earth from six sacred mountains to form their most potent medicine. A shaman will not treat a diseased horse without this. It is used, too, when they pray for increase of stock and increase of wealth.

TEXT AND INTERLINEAR TRANSLATION.

SONG A.

PRELUDE.

- | | | | | | | |
|----------------------------|------------------|-------------------|-------------------------|------------------|------------------|------------------|
| E'ya | aíya | éya | aíya | ai | eena | |
| E'ya | aíya | éya | aíya | ai | Bahatsidílés | |
| | | | | | For them I make. | |
| 1. K̄at | Békotsídi | k̄at | si | n̄is̄lín | Bahatsidílés | |
| Now | Békotsídi | now | I | am. | For them I make. | |
| 2. K̄at | Tsínhanoai | bigé | k̄at | si | n̄is̄lín'go | |
| Now | Day Bearer | his son | now | I | am. | |
| | Bahatsidílés | | | | | |
| | For them I make. | | | | | |
| 3. K̄at | Tsínhanoai | bitlól(el) | doł'zigo | Bahatsidílés | | |
| Now | Day Bearer | his beams | blue. | For them I make. | | |
| 4. S̄iké | latá | k̄at | niké | níti | Bahatsidílés | |
| My feet | ends of | now | your feet | run into. | For them I make. | |
| 5. Lin | altasáí | k̄at | la | nadıldzı'si | Bahatsidílés | |
| Horses | of all kinds | now | | are increasing. | For them I make. | |
| 6. S̄ila | latá | k̄at | n̄ilá | níti | Bahatsidílés | |
| My hands | ends of | now | your hands | run into. | For them I make. | |
| 7. D̄ini | altasáí | k̄at | la | nadıldzı'si | Bahatsidílés | |
| Animals | of all kinds | now | | are increasing. | For them I make. | |
| 8. K̄at | ayás | doł'zi | k̄at | la | nadıldzı'si | Bahatsidílés |
| Now | birds | blue | now | | are increasing. | For them I make. |
| 9. Ȳudi | altasáí | k̄at | la | nadıldzı'si | Bahatsidílés | |
| Soft goods | of all kinds | now | | are increasing. | For them I make. | |
| 10. K̄at | b̄itad̄ıd̄ın | b̄ıl | la | nadıldzı'si | Bahatsidílés | |
| Now | its pollen | with | | are increasing. | For them I make. | |
| 11. K̄ea' | nadıldzı'si | k̄at | dóni'd̄ınēs | Bahatsidílés | | |
| More and more | are increasing | now | they will last forever. | For them I make. | | |
| 12. K̄at | s̄aan | nagaí | k̄at | b̄iké | hozóni. | Bahatsidílés |
| Now | in old age | wandering | now | its trail | beautiful. | For them I make. |
| 13. Tentingo ²⁷ | la' | baan̄slé | Bahatsidílés | | | |
| To make them well | | for them I do it. | For them I make. | | | |

REFRAIN.

Baan̄slési en an etc.

For them I make.

²⁷The author was uncertain about this word. An informant has suggested dantingo, "several paths."

PROTECTION SONG.

(To be sung on going into battle.)

I.

Now, Slayer of the Alien Gods, among men am I.
Now among the alien gods with weapons of magic am I.
Rubbed with the summits of the mountains,
Now among the alien gods with weapons of magic am I.
Now upon the beautiful trail of old age,
Now among the alien gods with weapons of magic am I.

II.

Now, Offspring of the Water, among men am I.
Now among the alien gods with weapons of magic am I.
Rubbed with the water of the summits,
Now among the alien gods with weapons of magic am I.
Now upon the beautiful trail of old age,
Now among the alien gods with weapons of magic am I.

III.

Now, Lightning of the Thunder, among men am I.
Now among the alien gods with weapons of magic am I.
Rubbed with the summit of the sky,
Now among the alien gods with weapons of magic am I.
Now upon the beautiful trail of old age,
Now among the alien gods with weapons of magic am I.

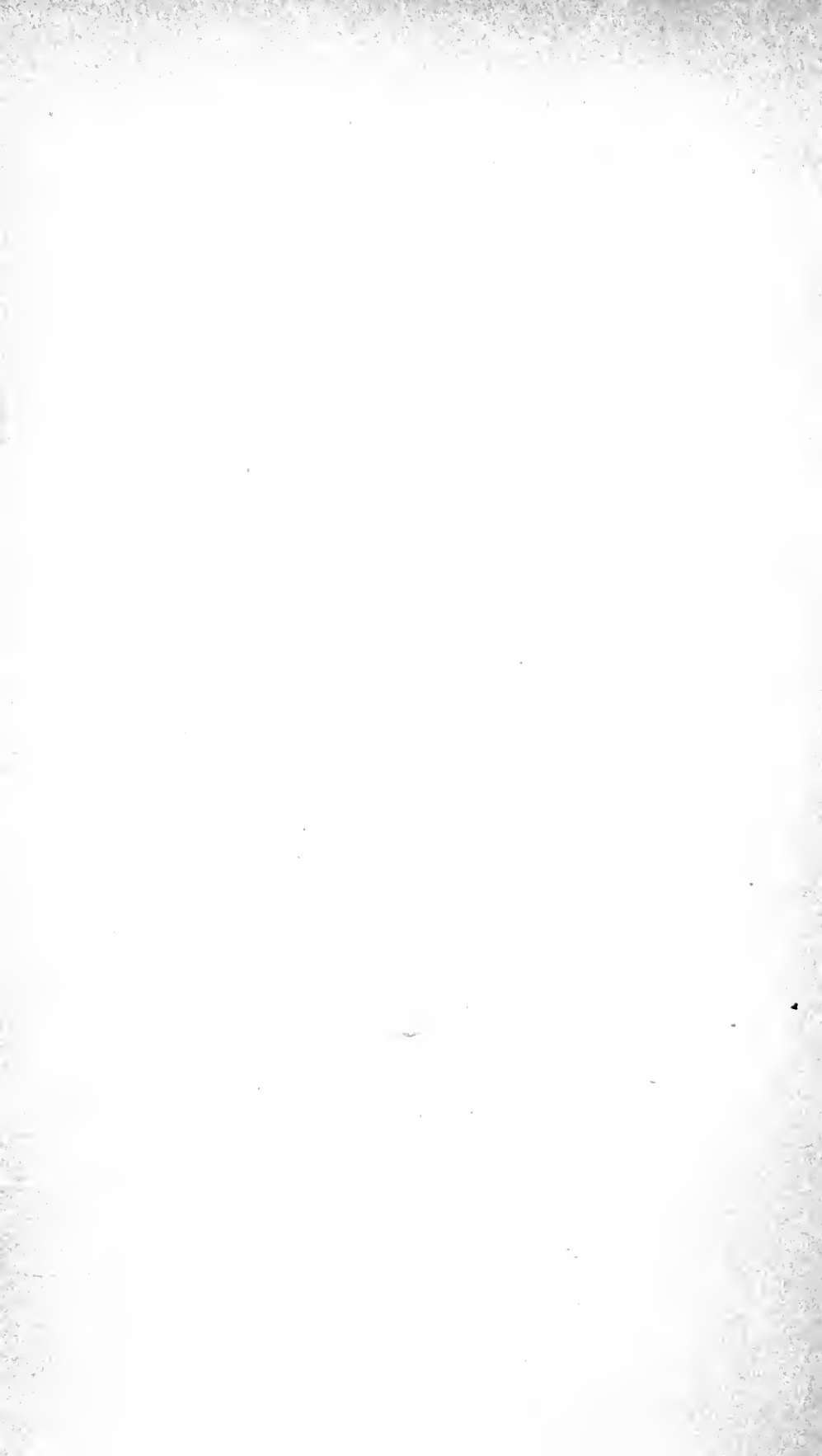
IV.

Now, Altsodoniglehi, among men am I.
Now among the alien gods with weapons of magic am I.
Rubbed with the summits of the earth,
Now among the alien gods with weapons of magic am I.
Now upon the beautiful trail of old age,
Now among the alien gods with weapons of magic am I.

2. Ya *hotsí's* *tsí'da* *hweztaníta'*
 Sky top of truly I am rubbed with,
 nagéé *nagéé* *alíli* *kąt* *bítása*
 alien gods, alien gods weapons now among them I walk.
3. *Kąt* *sáan* *nagai* *kąt* *biké* *hozóni* *si* *níslín*
 Now in old age wandering now its trail beautiful I am,
 nagéé *nagéé* *alíli* *kąt* *bítása*
 alien gods, alien gods weapons now among them I walk.

IV.

1. *Kąt* *A'łtsodoniglehi* *si* *níslín* *nítá'*
 Now A'łtsodoniglehi I am, among them,
 nagéé *nagéé* *alíli* *kąt* *bítása*
 alien gods, alien gods weapons now among them I walk.
2. *Ni'* *hotsí's* *tsí'da* *hweztaníta'*
 Earth top of truly I am rubbed with,
 nagéé *nagéé* *alíli* *kąt* *bítása*
 alien gods, alien gods weapons now among them I walk.
3. *Kąt* *sáan* *nagai* *kąt* *biké* *hozóni* *si* *níslín*
 Now in old age wandering, now its trail beautiful I am,
 nagéé *nagéé* *alíli* *kąt* *bítása*
 alien gods, alien gods weapons now among them I walk.



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